

**SIMPLIFICATION IN FILM ADAPTATION OF AGATHA  
CHRISTIE'S MURDER ON THE ORIENT EXPRESS  
(1934): A STRUCTURAL APPROACH**



**Submitted in Partial Fulfillment of the Requirements for Getting Bachelor  
Degree in Department of English Education**

**By:**

**ASSABILLA SITI FATIMAH**  
**A 320160230**

**DEPARTMENT OF ENGLISH EDUCATION  
SCHOOL OF TEACHER TRAINING AND EDUCATION  
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**Submitted by:**

**ASSABILLA SITI FATIMAH**

**A 320160230**

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**Supervisor,**



**Dr. M. Thoyibi, M.S**

**NIDN. 0602095901**

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### SIMPLIFICATION IN FILM ADAPTATION OF AGATHA CHRISTIE'S MURDER ON THE ORIENT EXPRESS (1934): A STRUCTURAL APPROACH

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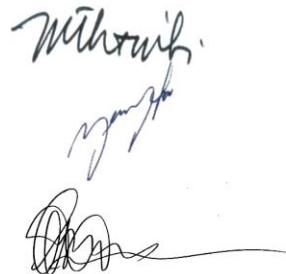
**ASSABILLA SITI FATIMAH**

**A320160230**

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Muhammadiyah University of Surakarta  
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Researcher

Assabilla Siti Fatimah

# **A SIMPLIFICATION OF FILM ADAPTATION AGATHA CHRISTIE'S NOVEL MURDER ON THE ORIENT EXPRESS (1934): A STRUCTURAL APPROACH**

## **Abstrak**

“A Simplification of Film Adaptation Agatha Christie’s Novel Murder On The Orient Express (1934): A Structural Approach” dipilih sebagai judul dari penelitian ini untuk mengetahui penyederhanaan yang dilakukan oleh Kenneth Branagh ketika mengadaptasikan novel tersebut menjadi sebuah film. Penyederhanaan ini mengakibatkan adanya perbedaan dalam novel dan film. Tujuan dari penelitian ini adalah untuk menemukan 1) adanya penyederhanaan dalam film adaptasi novel, 2) cara yang dilakukan untuk menyederhanakan film adaptasi novel, dan 3) alasan yang menyebabkan terjadinya penyederhanaan dalam film adaptasi novel. Penelitian ini menggunakan metode kualitatif dengan menggunakan novel dan film *Murder On The Orient Express* sebagai sumber data. Hasil dari penelitian ini adalah 1) adanya penyederhanaan dalam film adaptasi novel yaitu karakter, karakterisasi, alur, latar, dan gaya bahasa; 2) penyederhanaan dilakukan dengan melakukan pengurangan, penambahan, dan pengubahan dalam masing-masing elemen karya sastra; dan 3) adanya perang di Suriah, presentasi kepada penonton modern, dan keterbatasan waktu yang menyebabkan adanya penyederhanaan dalam film adaptasi novel.

**Kata kunci:** Agatha Christie, Kenneth Branagh, *Murder On The Orient Express*, Penyederhanaan, Perbedaan, Pendekatan Struktural.

## **Abstract**

“A Simplification of Film Adaptation Agatha Christie’s Novel Murder On The Orient Express (1934): A Structural Approach” was chosen as the title of this research to find out the simplification made by Kenneth Branagh when adapting the novel into a film. This simplification made the difference between the novel and film. The purposes of this research are to find out 1) the existence of simplification in the film adaptation of the novel, 2) the way of simplify the film adaptation of the novel, and 3) the reasons that cause the simplification in the film adaptation of the novel. This study uses a qualitative method and uses *Murder On The Orient Express* novel and film as data sources. The results of this study are 1) there are a simplifications in the film adaptation of the novel namely character, characterization, plot, setting, and style; 2) simplification is carried out by making reductions, additions and changes in each element of the literary work; and 3) the war in Syria, presentations for modern audiences, and time limitations which led the simplifications in the film adaptation of the novel.

**Keywords:** Agatha Christie, Kenneth Branagh, *Murder On The Orient Express*, Simplification, Difference, Structural Approach.

## **1. INTRODUCTION**

The film adaptation of Agatha Christie’s novel "Murder On The Orient Express: 1934", has been officially released in 2017 and directed by Kenneth

Branagh. Since the appearance of "Murder On The Orient Express" on the big screen, it had certainly been a big concern for both fans of the detective film and the novel itself. The appointment of the novel to the big screen certainly cannot be separated from the success of the novel. This is not the first time for this novel to raise into a big screen because Sidney Lumet had been released a film with the same title in 1974. The simplification of the film adaptation *Murder On The Orient Express* novel became an issue which raised by the researcher in this study. It is well known that both the novel and the film itself had been successful and had taken a lot of fans' attention from both the novel and the detective film itself. Therefore, it is not surprising that many researchers have done research both in the novel and in this film. From previous studies that have existed, researchers classified into several groups, namely structural, sociological, and gender differential. There are four of previous researchers who examined in structural terms in novels and films, Ellis (2012), Swildens (2018), Wahyuni (2018), and Gulddal (2016). There are four previous researchers who examined in terms of sociological namely Makinen and Phillips (2016), Putri Utama (2018), Buhrii (2019), and Makinen and Phillips (2016). While in terms of gender differences there are two previous researchers namely Larson (2005) and Aprillivia (2019).

After classifying each existing research and looking at the issues that had been raised, so the researchers find an issue that haven't raised by previous researchers. Almost all previous researchers used structural theory. Although structural theory is included in the theory which dominates in previous research, the researcher will use structural theory in researching this research by looking at existing gaps. This theory will be related to differences that occur in the film adaptation of the novel *Murder On The Orient Express*.

In this research, the researcher will touch on simplification in the film adaptation of *Murder On The Orient Express* novel. As it is known that there are some very visible differences between the novel and this film, the researcher will look for differences both of the novel and films and looking for

reasons why the same novels and films are presented in different forms, so far, no previous researchers have conducted research on issues that will be raised by researchers, so this is a novelty that will be done by researchers.

The researchers use the structural approach theory in this study. To find differences in novel and film, it is needed a comparison in terms of elements to find these differences. According to Klarer (2004), there are some elements in novel namely characters, plots, themes, settings, and styles. According to Phillips (2005), there are some elements in film namely narratives, structure, time, and style. While to know the transformation of literary works from novels into film forms, it is necessary to use the theory of Ekranisasi in research. According to Pamusuk (1991), Ekranisasi is the appointment of a literary work into a big screen film by making changes in the reduction, addition, and varied changes.

## **2. METHOD**

In analyzing the simplification of the novel *Murder On The Orient Express* (1934) and film adaptation, the researcher using qualitative research. In qualitative research there are two types of data, namely texts and images. This study using the primary data source and secondary data source as the data sources. The primary data sources of this research are the novel *Murder On The Orient Express* (1934) by Agatha Christie and the film "Murder On The Orient Express" by Kenneth Branagh. Secondary data sources that can be taken from this research are other sources, namely previous studies and websites. Document analysis used as collecting data in this research. While note-taking/copy-paste and images capturing used as technique of collecting data. The object of this study was to find out the simplification made by Kenneth Branagh in adapting the novel *Murder On The Orient Express* (1934) by Agatha Christie who was appointed as a big screen.

### 3. FINDING AND DISCUSSION

The results of research and discussion have been found regarding the comparison and simplification of elements from literary works contained in the novel *Murder On the Orient Express* (1934) and the film *Murder On The Orient Express* (2017) based on the theory of Structural of Novel by Mario Klarer (2005) and the theory of Structural of Movie by William H. Phillips (2005). In addition, research results have been found regarding several ways used by Kenneth Branagh to adapt novels into films based on the theory of Ekranisasi by Pamusuk Eneste. The results of this study are presented from the data obtained by researchers based on the two research sources, namely the novel and the film. The analysis results are presented in the form of tables and descriptions. After that, the results of the discussion will be presented on the results of the analysis.

#### 3.1 Finding

##### 3.1.1 The Structural Comparison of “Murder On The Orient Express” Novel and Movie

###### 1) Character

Table 1. Character

Aspects	Character		
	Novel	Movie	Information
The Number of Character	17	16	There is a reduction in character, namely Dr. Constantine.
The Main Character	1	2	There is an addition of the main character, namely Director Bouc.
The Characters Who Converted Name	4	4	There are changes in the character's name, namely Colonel Arbuthnot to Dr. Arbuthnot, Antonio Foscarelli to Biniamino Marquez, Cyrus Hardman to Gerhard Hardman, and Greta Ohlsson to Pilar Estravados.

Based on the character comparison table between the novel and the film above, there is a reduction in the number of characters from seventeen to sixteen characters namely Dr. Constantine.

In addition, there is an additional main character in the film adaptation of the novel, namely Director Bouc. He is considered the main



character because he is a character who often appears in every scene in the film to help Hercule Poirot in investigating cases on the Orient Express.

Apart from reduction and addition in the element of characters, there are several characters whose names are changed namely Colonel Arbuthnot to Dr. Arbuthnot, Antonio Foscarelli to Biniamino Marquez, Cyrus Hardman to Gerhard Hardman, and Greta Ohlsson to Pilar Estravados.

## 2) Characterization

Table 2. Characterization

<b>Characterization</b>					
<b>No.</b>	<b>Novel</b>	<b>Characterization</b>	<b>No.</b>	<b>Movie</b>	<b>Characterization</b>
<b>1.</b>	Inspector Hercule Poirot	Having small posture, enormous moustache, no description of clothes.	<b>1.</b>	Inspector Hercule Poirot	Having medium posture, double-moustache effect, many descriptions of clothes.
<b>2.</b>	Director Bouc	Having short stout elderly man, hair cut <i>en brosse</i> , pessimistic, cynical, no description of clothes.	<b>2.</b>	Director Bouc	Having high posture younger man, professional hairstyle, optimistic, enthusiastic, many descriptions of clothes.
<b>3.</b>	Dr. Constantie	Having small posture.	<b>3.</b>	-	-
<b>4.</b>	Mary Dabenharn	Having dark skin, black hair, only one description of clothes.	<b>4.</b>	Mary Dabenharn	Having white skin, brown hair, many descriptions of clothes.
<b>5.</b>	Colonel Arbuthnot	Having lean stature, brown skin, and hair slightly grizzled round his temples, no description of clothes.	<b>5.</b>	Dr. Arbuthnot	Having medium stature, black skin, without hair slightly grizzled round his temples, some descriptions of clothes.
<b>6.</b>	Hector MacQueen	Having no description of clothes.	<b>6..</b>	Hector MacQueen	Having some descriptions of clothes.
<b>7.</b>	Samuel	Having no knife	<b>7.</b>	Samuel	Having two knife

	Rattchet	incisions on the face, no description of clothes.		Rattchet	incisions on the face, many descriptions of clothes.
8.	Antonio Foscarelli	Talking like a threatening person, no description of clothes.	8.	Biniamino Marquez	Talking casually, not good at hiding his worried face, many descriptions of clothes.
9.	Edward Henry Masterman	Having thin posture, no description of clothes.	9.	Edward Henry Masterman	Having fat posture, only one description of clothes.
10.	Cyrus Hardman	Having a big posture, only one description of clothes.	10.	Gerhard Hardman	Having a short body, some description of clothes.
11.	Princess Dragmiroff	Having only one description of clothes, admit that the handkerchief found was hers.	11.	Princess Dragmiroff	Having many descriptions of clothes, does not admit that the handkerchief found was hers.
12.	Greta Ohlsson	Having yellow hair, no description of clothes.	12.	Pilar Estravados	Having brown hair, many descriptions of clothes.
13.	Mrs. Hubbard	Having only one description of clothes.	13.	Mrs. Hubbard	Having many descriptions of clothes.
14.	Count Andrenyi	Having a big fair moustache, only one description of clothes.	14.	Count Andrenyi	Having no moustache, many descriptions of clothes.
15.	Countess Andrenyi	Having brown eyes, jet black hair, only one description of clothes, cannot sleep without trional.	15.	Countess Andrenyi	Having black eyes, yellow hair, many descriptions of clothes, cannot sleep without barbital.
16.	Hildegard Schmidt	Having no description of clothes.	16.	Hildegard Schmidt	Having some description of clothes.

Based on the characterization comparison table above, there are sixteen characters who experience change in characterization. Most of the characters mentioned above have physical differences and different

characteristics from the novel as follows: 1) Hercule Poirot who has different posture, mustache shape, and clothes; 2) Director Bouc who has different posture, age, hair style, personalities, and clothes; 3) Dr. Constantine who removed in the film; 4) Mary Debenham who has different skin color, hair color, and clothes; 5) Colonel Arbuthnot or Dr. Arbuthnot in the film who has different posture, skin color, hair color, clothes, and profession; 6) Hector MacQueen who has different clothes; 7) Samuel Ratchet who has different marks on the face and clothes; 8) Antonio Foscarelli or Biniamino Marquez in the film who has different personality and clothes; 9) Edward Henry Masterman who has different posture, age, and clothes; 10) Cyrus Hardman or Gerhard Hardman in the film who has different posture, profession, and clothes; 11) Princess Dragomiroff who has different clothes; 12) Greta Ohlsson or Pilar Estravados on the film who has different hair color and clothes, 13) Mrs. Hubbard who has different clothes, 14) Count Andrenyi who has different moustache and clothes; 15) Countess Andrenyi who has different eye color, hair color, sleeping pills, and clothes; 16) Hildegard Schmidt who has different clothes.

### 3) Plot

Table 3. plot

Plot		
Part	Novel	Movie
<b>Exposition</b>	Setting: Syria Hercule Poirot met a Lieutenant.	Setting: Jerusalem There was a child running around bringing eggs to Poirot. Poirot solve the case in there.
<b>Complication</b>	Transportation: Taurus Express The chef asked by Peirre Michele to broke the chain and they found Ratchett's body. Poirot discovered the fact that Mary had	Transportation: ship Hercule Poirot opened the door with his cane and found Ratchett's body. Dr. Arbuthnot fired a bullet at Poirot,
<b>Climax</b>	lied to him, there was an argument between the three.	there was a fight between the two.
<b>Resolution</b>	Director Bouc and Dr. Constantine proposed that the case be left to the Yugoslav police.	Poirot decided that he was going to tell the police that the murderer had escaped.

Based on the plot comparison table between the novel and the film above, the researcher found that there were changes made by the director in presenting the storyline in the film starting from exposition, complication, climax, and resolution. In fact, most of the plot in the novel is not shown in the film adaptation.

#### 4) Setting

Table 4. setting

<b>Setting</b>	
<b>Novel</b>	<b>Movie</b>
Syria	Jerusalem

From the table above, it can be seen that there are differences in the location where the novel and the movie begin. Syria was the starting location of the story where Hercule Poirot going Istanbul using the Taurus Express. Meanwhile, Jerusalem was the location where Hercule Poirot's story begins, going to Istanbul by ship.

#### 5) Style

Table 5. style

<b>Aspect</b>	<b>Style</b>	
	<b>Novel</b>	<b>Movie</b>
<b>Grammatical Structure</b>	Standard English	Non standard
<b>Lexical Borrowing</b>	No lexical borrowing	Borrowing from Arabic

From the table above, it can be seen that there are several aspects in the style that were changed by the director, including aspects of grammatical structure and lexical borrowing. The Grammatical Structure, which originally had English standards, has been changed by the director become nonstandard English. Some of the sentences include: 1) *“There is not one first-class sleeping berth to be had on the train.”* -(Christie, 1995, p.11) becomes *“There's no space left.”*; 2) *“I have an enemy.”* - Ratchett (Christie, 1995, p.20) becomes *“I've managed to make a few enemies.”*; 3) *“I regret, Monsieur”* - Hercule Poirot (Christie, 1995, p.20) becomes *“I refuse”*; 4) *“Will twenty thousand dollars tempt you?”* - Ratchett (Christie, 1995, p.20) becomes *“Fifteen thousand?”*; 5) *“If*

*you will forgive me for being personal - I do not like your face, M. Ratchett.*” – Hercule Poirot (Christie, 1995, p.20) becomes “*It is far more personal than that. I don't like your face.*”.

In the lexical borrowing aspect, it was only found that there was a word which has no meaning when translated into English, namely "The Imam". The word "Imam" in Arabic has the meaning of a leader. The word "Imam" cannot be translated into English; therefore, the word "Imam" is a lexical borrowing while still using the original language when mentioning it.

### 3.1.2 The Way of Adapting the Novel

To adapt the novel to this film, Kenneth Branagh has done several ways, namely changing the character, characteristics, plot, setting, and style. These differences are made in such a way as to attract both the audience and the fans of the original novel.

Changing characters is done by reducing one character, namely Dr. Constantine who was also replaced by the character Colonel Arbuthnot or Dr. Arbuthnot in the film to become a soldier as well as a doctor. Character changes are also done by adding in the main character who is considered to appear frequently to help other main characters namely Director Bouc. In addition, there is also a character name changed by Branagh, namely Antonio Foscarelli to Biniamino Marquez, Cyrus Hardman to Gerhard Hardman and Greta Ohlsson to Pilar Estravados.

Changing the characteristics was carried out by Branagh by changing the physical and personality traits possessed by the characters in order to support the story presented in the film which will be explained as follows:

- 1) Hercule Poirot who has small posture and enormous moustache was changed as having medium posture, grayish-white double-moustache effect, and different clothes;
- 2) Director Bouc who has short posture, older age, hair cut *en brosse*, pessimistic and cynical personalities was changed as having high posture, younger age, professional hair, optimistic and enthusiastic personalities, and different clothes;
- 3) Dr. Constantine who removed in the

film; 4) Mary Dabenhams who has dark skin and black hair was changed to having white skin, brown hair, and different clothes; 5) Colonel Arbuthnot or Dr. Arbuthnot in the film who has lean stature, brown skin, hair slightly grizzled round his temples, work as a soldier was changed to having medium stature, tan skin, no hair slightly grizzled round his temples, and different clothes; 6) Hector MacQueen who has no description of the clothes was changed to having different clothes; 7) Samuel Rattchet who has no knife incisions on his face was changed to having knife incisions and different clothes; 8) Antonio Foscarelli or Biniamino Marquez in the film who talking like a threatening person was changed to talking casually, not good at hiding his worried face, and having different clothes; 9) Edward Henry Masterman who has a thin posture around thirty-nine years old was changed to having thick posture around sixty or seventy years old and different clothes; 10) Cyrus Hardman or Gerhard Hardman in the film who has big posture and works as street vendor was changed to having medium posture, works as a police, and different clothes; 11) Princess Dragomiroff who was changed to having different clothes; 12) Greta Ohlsson or Pilar Estravados on the film who has yellow hair was changed to having brown hair and different clothes; 13) Mrs. Hubbard who was changed to having different clothes; 14) Count Andrenyi who has long moustache was changed to having no moustache and different clothes; 15) Countess Andrenyi who has brown eyes, beautiful black hair, and always drinking trional before sleep was changed to having black eyes, yellow hair, drinking barbitol before sleep, and different clothes; 16) Hildegard Schmidt who was changed to having different clothes.

Changing Plot is done by changing the story line begin from exposition, complication, climax, until resolution which will be explained as follows: 1) in the Exposition section, the set which was in Syria changed to Jerusalem, the scene when Hercule Poirot immediately met a Lieutenant who was assigned to take him to Istanbul changed to a child running around bringing eggs to Poirot and immediately connected with a scene showing

how Poirot solve the problem in Jerusalem, Taurus Express which took Poirot to Istanbul changed to a ship; 2) in the Complication section, the first character who find Ratchet's body was changed from Peirre Michel who asked for help from one of the train chefs to break the chain became Hercule Poirot who opened the door of the room with his cane; 3) in the Climax section, the scene when Colonel Arbuthnoth was interrogated for the last time by Poirot, he refused to answer any questions raised by Poirot regarding what he meant to say to Mary while at the station thus making them argue was changed to Dr. Arbuthnot arrives by firing a bullet at Poirot so there is an argument and a fight between the two; 4) In the Resolution section, the decision made by Poirot that the case be left to the Yugoslav police was changed to he was going to tell the police that the murderer had escaped.

Changing setting is done by changing the place settings to find a suitable place to support the beginning of the story with choosing a place that is still in the Middle East region which was originally in Syria changed to Jerusalem.

Changing style is done by changing several aspects of the style, namely grammatical structure and lexical borrowing which will be explained as follows: 1) changing the style of grammatical structure in the movie is done by changing some dialogue sentences that were originally standard to not standard. This is done by simplifying the dialogue that is spoken in the novel to the movie in order to make it easier for the characters to speak given the limited time when it is adapted into the movie; 2) changing style is done by adding lexical borrowing into the adaptation film. It is known that in the early part of the story in the movie Branagh has been transformed into Poirot who is demonstrating his action to solve his case while in Jerusalem by interrogating the three leaders of the religious community while worshipping, namely The Imam, The Rabbi, and The Priest. Therefore, the word "Imam" in the movie is still pronounced in Arabic because it cannot be translated into English.

### 3.1.3 The Reason of Changing the Film Adaptation

In making a film adaptation from novel, of course, there will be various differences between the novel and the film in terms of structure. The existence of these differences, of course, is based on various reasons why the director makes various differences between the two literary works. There are several reasons that makes Kenneth Branagh to change the structure in the film as follows: 1) there was a civil war in Syria in 2011 until now which not allowed to take shooting at that location. While the *Murder On the Orient Express* film production was carried out in 2013. So, Jerusalem was used as the location for the filming because Jerusalem is still included in the Middle East region.; 2) there was presentation for a modern audience, so Branagh has to reduce, add and change several characters, characterizations and plots to support the story in the film; 3) there was time limitations which limits the length of time the film when being shown, so there were reductions and changes to the elements of plot and styles used.

## 3.2 Discussion

According to Klarer (2005) in his book “An Introduction to Literary Studies”, there are five elements of fiction are used in comparing a literary work, namely plot, character, point of view, setting, and stylistic which used by the researcher to analyze the novel and movie in this study.

According to Phillips (2005) in his book “An Introduction Film Third Edition”, there are four elements of fictional in film, namely narratives, structure which consist of characters and plots, time, and style which used by the researcher to analyze the novel and movie in this study.

According to Eneste (1991) in his book “Novel dan Film”, there are three changes that has taken place in the ekranization, namely reduction, addition, and change which used by the researcher to analyze the simplification of the novel and movie in this study.

Based on Mario Klarer (2004) and William H. Philips (2005) theories which used in this study, then found simplifications in some elements made



by Kenneth Branagh. There are five elements found, namely character, characterization, plot, setting, and style. Changing characters are done by combining two characters into one character, so that the characters that originally numbered seventeen in the novel became sixteen characters in the movie. In addition, changing the character is done by adding the main character in the movie, namely Bouc, because he often appears in almost every scene to help Piorot. Changing characterizations are done by changing the name and characterization of the characters to help support the story in the movie. Changing plots are done by changing the story line which help support the story in the movie. Changing setting is done by changing the place setting which can support the story in the movie. And the last, changing styles are done by changing grammatical structure and lexical borrowing with makes the sentence from English standard to non-standard.

In addition, the researchers also found a reduction, addition, and variations change such as what has been stated by Pamusuk Eneste in his theory. Based on the writings of Pamusuk Eneste, there are several reasons for Branagh to simplify or change the elements contained in the novel into the movie he directed, including: 1) there was the existence of civil war in Syria which caused Branagh to change the location of the film's beginning, with taking the background of the wailing wall in Jerusalem. Filming was done in Jerusalem because the city is the part of the Middle East region which has the same characteristics as Syria; 2) there is presentation for a modern audience which is the reason Branagh changed some of the characterization and plot in the movie. Several characterizations were changed by him so that the characters better support the story which being displayed. Through changing characters, he also educates readers through some of the characters he changes. In addition, there are also several plots that he turned into a more contemporary scene by creating a fight scene in it; 3) there is time limitation which makes Branagh have to change and delete some of the plots and styles in the novel to be adapted into the movie.

Therefore, not all plots and styles in the novel are shown in the movie because it will make the duration of the movie even longer.

The previous research was carried out by Noah Swildnes (2018) in his article on film presentations adapted for modern audiences. In his article, he has conducted research on Branagh adapting the film from a novel built to a modern audience through Hercule Poirot characterization, the racism that exists which change the name and characterization of a character, and increase the level of action in the film. This is related to the simplification that occurred in Kenneth Branagh's "Murder On the Orient Express" which was investigated by later researchers. From the results of the research above, it can be said that this research is a research which used to complement previous research. To complement the previous research, the researchers conducted research by comparing novel and movie itself to see the elements simplified by the director, Kenneth Branagh. From this research, the researcher found that there were five simplified elements of the novel, namely characters, characterizations, setting, plots, and style. With the simplifications found by previous researchers, it cannot be said that this research is a research used to complement previous research

#### **4. CLOSING**

After analyzing the novel *Murder On The Orient Express* (1934) by Agatha Christie and the film *Murder On The Orient Express* by Kenneth Branagh, the researcher found three conclusions that will be explained as follows:

First, there are a simplification of elements in *Murder On The Orient Express* which simplified by the director, Kenneth Branagh namely characters, characterizations, plots, setting, and styles. The number of characters in the novel, which originally had seventeen characters, has been reduced to sixteen characters because there are two players in the novel who are combined into one in the movie, namely Dr. Constantine and Colonel Arbuthnoth combined to become Cr. Arbuthnoth. The number of main characters in the novel initially contained one main character, but after being adapted in the movie, the main

character was added into two main characters based on the number of times the character appeared in each scene, namely Director Bouc. There are several characters whose names were changed, namely Colonel Arbuthnot to Dr. Arbuthnot, Antonio Foscarelli to Biniamino Marquez, Cyrus Hardman to Gerhard Hardman, and Greta Ohlsson to Pilar Estravados. In addition, almost all characters whose characterizations are changed when adapted in the movie, such as changes in eye color, hair color, hair style, body shape, clothes, and the characteristics they have. Simplification also occurs with plot elements. Almost all parts of the plot have been changed from the exposition, complication, climax, and resolution sections. In addition, there is also change of the setting, which starts from Syria in the novel become Jerusalem in the movie. The last change is the style, namely the grammatical structure and lexical borrowing. Changes in the grammatical structure were made by Branagh from a sentence in a novel that has Standard English to movie that has a non-standard English.

Second, Kenneth Branagh simplify the movie with changing characters, characterizations, plots, setting, and style. Changing characters are done by combining two characters into one character, so that the characters that originally numbered seventeen in the novel became sixteen characters in the movie. In addition, changing the character is done by adding the main character in the movie, namely Bouc, because he often appears in almost every scene to help Piorot. Changing characterizations are done by changing the name and characterization of the characters to help support the story in the movie. Changing plots are done by changing the story line which help support the story in the movie. Changing setting is done by changing the place setting which can support the story in the movie. And the last, changing styles are done by changing grammatical structure and lexical borrowing with makes the sentence from English standard to non-standard.

Third, there are several reasons of why Kenneth Branagh simplify the movie as follows: 1) there was the existence of civil war in Syria which caused Branagh to change the location of the film's beginning, with taking the background of the wailing wall in Jerusalem. Filming was done in Jerusalem

because the city is the part of the Middle East region which has the same characteristics as Syria; 2) there is presentation for a modern audience which is the reason Branagh changed some of the characterization and plot in the movie. Several characterizations were changed by him so that the characters better support the story which being displayed. Through changing characters, he also educates readers through some of the characters he changes. In addition, there are also several plots that he turned into a more contemporary scene by creating a fight scene in it; 3) there is time limitation which makes Branagh have to change and delete some of the plots and styles in the novel to be adapted into the movie. Therefore, not all plots and styles in the novel are shown in the movie because it will make the duration of the movie even longer.

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